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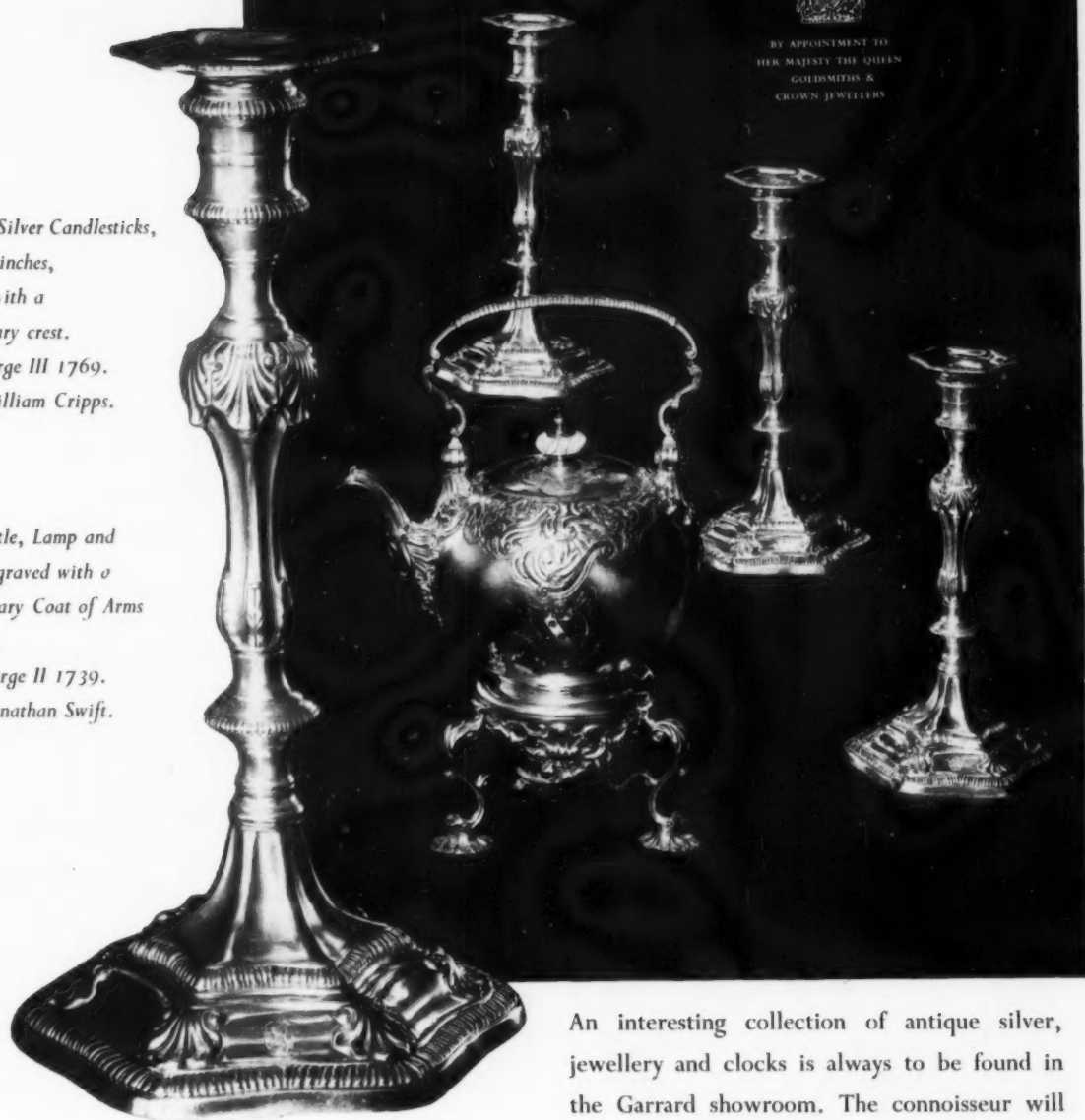
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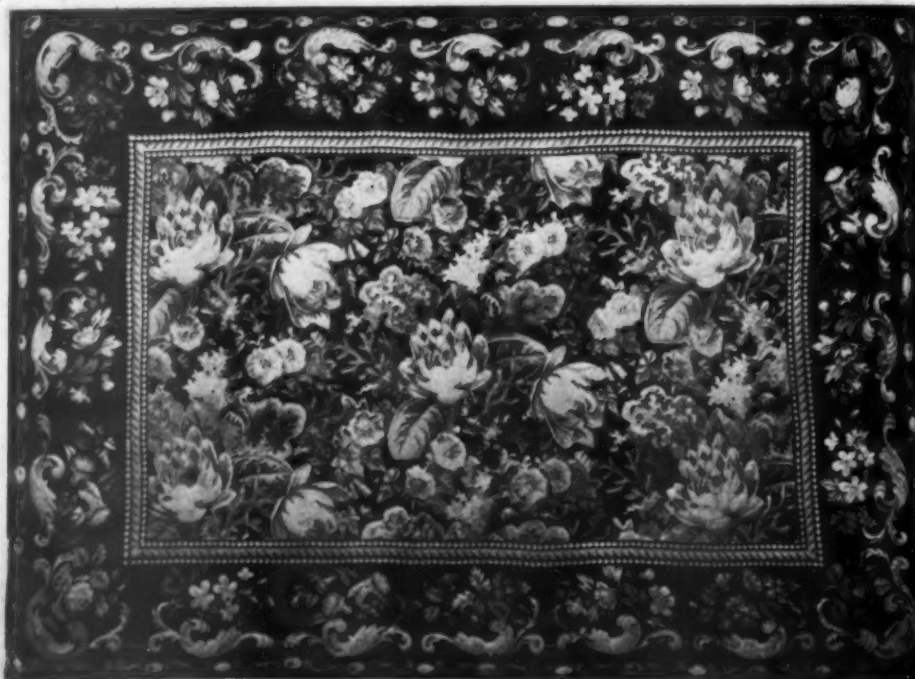
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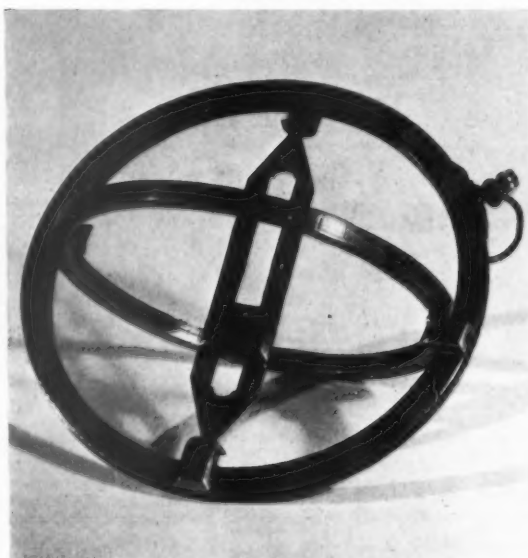
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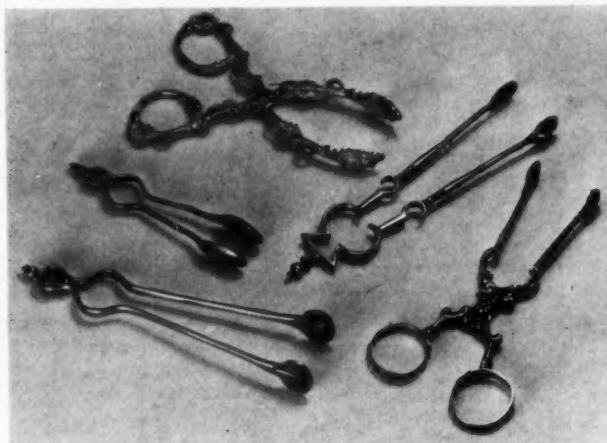
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ON COVER

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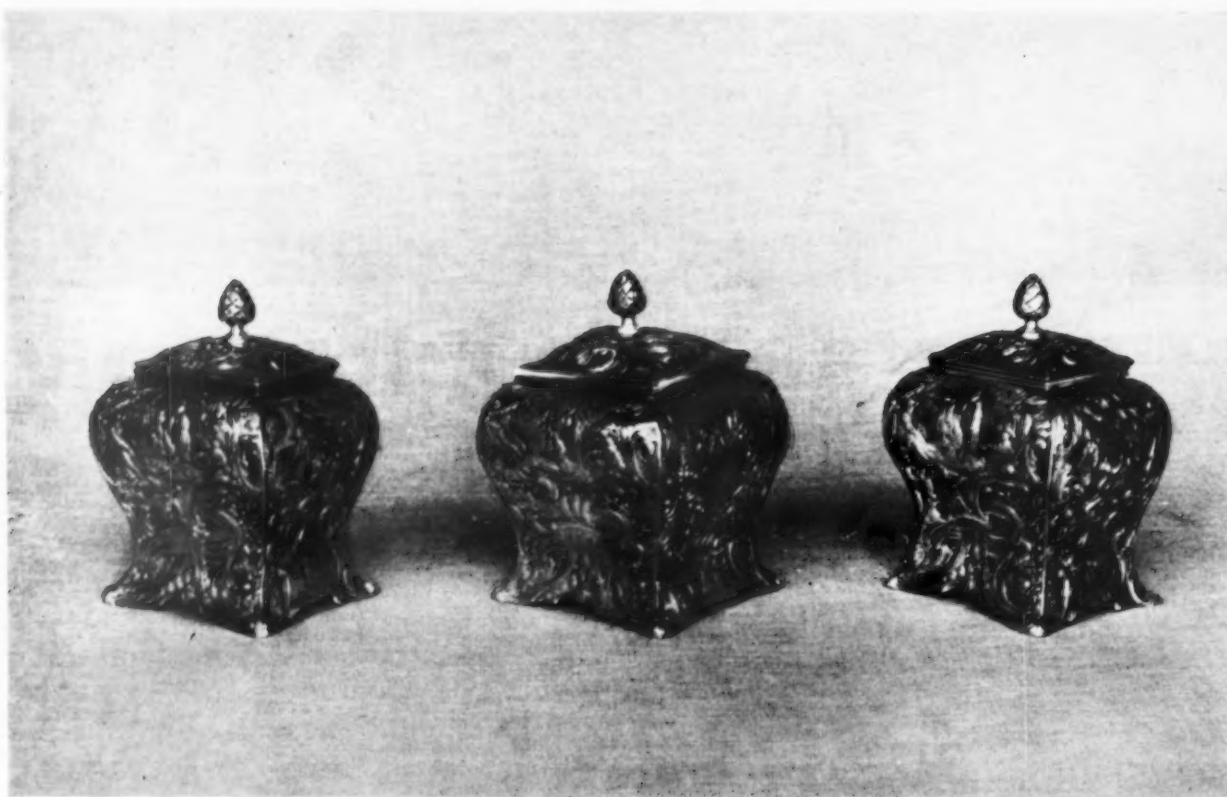
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CURRENT SHOWS AND COMMENTS

BETWEEN THE SEASONS

By HORACE SHIPP

AS these notes are being written we are still held in the hiatus which comes at the end of summer and before the onrush of the autumn exhibitions. House exhibitions are still the order of the day: those interesting if not much-talked-of events when the galleries reveal their preferences and attitudes by showing a few chosen works by the artists whose one-man shows they usually feature. The pause also gives an opportunity for the otherwise overwhelmed critic to catch up on some summer exhibitions which have been crowded out; and in favourable circumstances where the works are available to anticipate the first autumn shows.

One note of sadness: the month has seen the passing of Epstein: working to the last and showing no falling off of that creative urge and inspiration which for more than half a century has established him among the greatest of the world's sculptors. Under that urge he has created fashions and styles, and abandoned them ruthlessly when they had served their purposes. He has imitated nobody, not even Epstein. Save for an occasional brief experiment he has remained a figurative artist, with perfect tension between nature and art; and he has pursued his individual vision throughout the decades of non-figurative fashion, despite abuse as a modernist, abuse as a traditionalist and anti-modernist, and neglect by official bodies who were too busy pushing a type of sculpture utterly different from his. We will look forward to a worthy Memorial Exhibition in a gallery large enough to reveal the magnificence of his achievement; and meanwhile express gratitude to the Leicester Galleries who have so consistently given us opportunities to see his work.

Back in the world of painting, one of the most happy of the summer exhibitions is that showing until the end of September at the Kaplan Gallery. It is truly catholic, and among the hundred-and-fifty works included without any feeling of overcrowding, one finds an amazing number of fine characteristic examples over impressive signatures. Atlan, Barnabe, Bloch, Henri Martin; the names from fairly recent one-man shows at the gallery are well represented, but they are accompanied by more than seventy other artists extending from the almost sentimental charm of Suzanne Eisendieck's *Femme au Chapeau Rose* or a typical Lowry, *The Half-wit Child*, to such contemporary French work as the *Galactic Theme* by Joseph Sik. The trend is to figurative painting in a contemporary idiom, reaching an ultimate



"Mother Neasham" with her rider, Stephen Jefferson. By A. Van Diepenbeck. Canvas. 60 by 87 inches.

From the exhibition, "English Sporting Pictures" at Leggatt's.

realism in Lucien Freud's impressively objective *Girl in a Blanket*, and Henri Hayden's *La Belle Hollandaise*. There is a very delightful group of Impressionist paintings by Lebourg, the splendid *Le bac à La Bouille: Coucher du Soliel*, one of his best known works, among them. It demonstrates anew how closely upon the heels of the great Impressionists the second line trod; for one could conceive of Monet's signature upon this canvas. *The River Bank*, painted in 1890, is almost equally fine. An important Vuillard, *The Avenue*, is included.

One fascinating contribution of eight works comes from Georges Lemmen, a name new to some of us although he was fairly well-known in his native Belgium as one of that "Cercle des XX" who stemmed from the Divisionist Post-Impressionism of Seurat. Born in Brussels in 1865, he died in 1916. A retrospective Exhibition of his work held earlier this year in Paris proved a conspicuous success, and it would be excellent if we could see a full showing of it over here. Meantime the pictures at Kaplan Gallery whet one's appetite. They are strangely dissimilar: a solidly painted Pointillist *Self Portrait* at the age of twenty-three; a delightful little sea-piece, *The Breakwaters* shimmering with light and colour; a large, solid picture of two girls, *Les Fillettes* which, I learn, was a fairly late work, but which, I confess, I found a little dull; and with these two sensitive drawings and a couple of delightful water-colours where that medium also was used in the pointillist manner. I hope Kaplan Gallery will show us more of this not-too-well-known Belgian painter—another victim, I imagine, of the deluge of the non-representational. A group of Petitjean's water-colours also in the divisionist manner make an interesting comparison.

ENGLISH SPORTING PICTURES AT LEGGATT'S

We are in another world of art at the autumn exhibition which starts at the beginning of October at Leggatt's Galleries. Here the fascination of the subject (and the temperament of the British, one should add) tends to make one almost forget that this is art, and simply to consider it as life. *The Start of the Derby*, 1846 or its companion *The Finish of the Derby* by Henry Alken; *Meet of the Quorn Hunt* by Ferneley and a *Sketch for the Belvoir Hunt*; Herring's pictures of the *Start of the Oaks* and of the *Derby*; portraits of horses and of horsemen and grooms; pictures of huntsmen; pictures of coaches: the whole lively galaxy of horsemanship is here depicted by its greatest and most sought-after exponents.

One or two subjects seem to step a little aside from the main course. Most surprising is a work by Landseer of *Queen Victoria and the Duke of Wellington*, justified, may be, by the presence of a very noble horse. Justified even more by the dash and power of the painting. As Victoriana comes more and more into fashion and moves out of the inevitable doldrums which succeed any great period, we are likely to restore Landseer to the place he warrants. I fear, however, that Her Majesty would not have been amused by inclusion among Sporting Pictures, and I doubt whether the Iron Duke would have unbent so far.

Stubbs is represented by three works; two of horses and one of two young *Leopards*—Cheetahs, perhaps, but the generic name will suffice all but the zoological purist. This work from Lord Middleton's collection shows Stubbs in that happiest of his moods with wild animals. Ben Marshall also has two typical works, the portrait of *Anti-Gallican* one of his best.

It is good that the Tate has acquired Stubbs's fine *Mares and Colts*, which also comes from Lord Middleton's collection.

Mention should be made of the four coaching studies by Cooper Henderson, who is a fairly recent discovery in this field, but has come to the forefront in recent years. He sets his coaches in the midst of wide landscapes, encompassing fine painting of the animals, figure drawing, exact detail of the grand old mail coaches, and sweeping landscapes full of light and air. The Mail Coach is among the most picturesque of English institutions and Cooper Henderson bids fair to become its laureate. Most attractive of all, however, in this exhibition is likely to be the showing of three paintings by that early XVIIth century artist, Abraham van Diepenbeck: large canvases, especially the magnificent one of "*Mother Neasham*", and her rider, *Stephen Jefferson*. Himself born in 1596, Diepenbeck died in 1675, fifty years before Stubbs was born, and nearly a hundred before Ben Marshall. Yet in this work the foundation of the whole XVIIIth century tradition of horse portraiture is laid: the horse anatomically perfect, the rider carefully portrayed, the background of landscape and spirit of the open-air. French born, moving to Antwerp about 1629, studying under Rubens and in Italy, Diepenbeck returned to paint notable religious and classical subjects and portraits. He came to England during the reign of Charles I, and, having a reputation as a designer for book engravings, he was diverted to this subject of horses by a commission from the Duke of Newcastle for his book on "*Horsemanship*". The three paintings now at Leggatt's are his most famous in this vein. They have long been known at Aldby Park in Yorkshire from whence two of them have been directly acquired.

"On entering the Hall at Aldby there is a painting of the *Darley Arabian* about 4 ft. in length; and on the same floor one of *Aleppo* taken when a colt. Also a large painting

of that famous mare, *Mother Neasham*, with a striking likeness of her rider, *Stephen Jefferson*".

So says Taunton on the very first page of his book, "*Portraits of Celebrated Racehorses*"; and it will be interesting to see what happens to these historic and splendid pictures from the collection of John-Brewster-Darley now that they have left Aldby Park. Their presence at Leggatt's is an event.

SPANISH MODERNS AT O'HANA

It is a far cry from all this to the work of eight contemporary Spaniards at the O'Hana Gallery. We know all too little of Spanish painting and painters of today, and this exhibition at least introduces some of the exponents. Actually it is practically all in that international idiom common to Paris, London, or New York; though Roque A. Riera Rojas gives it a national stamp by presenting bullfighters. I found the simplified landscapes of Miguel Ibarz most memorable; and with them Ramon Llovet's figure studies which are also pared down to essentials as in the marriage picture, *Los Novios*. Bernardo Sanjuan's heads, with queerly cleft chins, have a faintly sinister quality, which perhaps is really native to Spanish art. The painters stretch out to the abstract with Tharrats who has a most pleasing texture to his paint, and Juan Vila-Casas. A catholic anthology, one assumes, with many names new to us over here.

EVENTS AND COMING EVENTS

Marlborough Fine Art are opening their autumn season in mid-October with an important exhibition of German Avant Garde paintings from 1905 to 1925. During those years of Expressionism and the Bauhaus group, Central Europe made a challenging contribution, largely with the aid of such emigrés as Kandinsky and Chagall both of whom are being well represented in the exhibition.

The western movement of galleries to the Brompton-Road, Sloane Street area has gained momentum with the opening of the large and elegant Grabowski Gallery at the end of Sloane Avenue near South Kensington Station. Their next exhibition is of water-colour by Edmone Adés, gouaches by Roy Turner Durrant, and abstract woodcuts by Laczynski, a Polish artist working over here.

Crane Kalman Gallery are pursuing their policy of introducing North Country artists with Arthur C. Hilton, a Manchester painter who has worked out his highly individual idiom of precise geometrical abstraction in clean harmonious colour through many years of experiment. The results are very pleasing if a little cold. Under such names as "*Pink Fantasy*" "*Yellow Silhouette*" he creates attractive shapes, and has a satisfying sense of textures, refreshingly restrained and cerebral in a world where abstract art so often means have-a-bash-at-it tachisme. Also in this district The New Art Centre, devoted largely to inexpensive newcomers has a September Selection which should be visited especially by talent-spotters and those who buy pictures and not names.

Back in Bond Street: Lady Churchill is to open on October 7th at Wildenstein's an exhibition by Villiers David. Those who know his work will anticipate an artistic as well as a social event.

Lefevre's October exhibition of XIXth and XXth Century French Painting is to include conspicuously three or four important Camille Pissarro's and a fine early Matisse of his Fauve period.

THE INFLUENCE OF ENGLISH DESIGN ON AMERICAN FURNITURE

— VI

The Early Federal Period : 1785-1810

By LYDIA POWEL

THE rebirth of classical taste and the repudiation of the rococo which had occurred both in England and France in the 1760's, was greatly delayed in reaching the American colonies. The influence of Robert Adam, the principal exponent of the neo-classical movement in England, was at its height during the years that relations between the Mother Country and the Colonies were deteriorating, finally ending in the Revolutionary War of 1775-1783. Eight years of war and the uncertain and troubled times immediately before and after it, were obviously unpropitious moments for house building and furniture making. Since almost all the coastal towns where cabinet-making was practised to any extent were blockaded or occupied by British troops for varying periods during the struggle, what little furniture that may have been produced probably followed the designs of the Chippendale period. It explains why so much American furniture known to have been made in the 1770's and early 1780's is so retardataire by English standards.

It is not until after the signature of the peace in 1783 that building and cabinet-making received the impetus that always follows a war and long felt needs could be fulfilled.

There were public buildings to be designed and built to serve the needs of the new republic, including a completely new national capitol, as well as a great demand for private housing and the demand for furnishings for both.

Although Louis XVI's France had been America's ally during the war, the old habit of turning to England, and particularly to London, as the fountain head of fashion, was too strong to be broken by a mere revolution. In spite of Thomas Jefferson, a Francophile and an architect of great talent and influence as well as a statesman, the predominant influences in American architecture and furniture in the latter part of the XVIIIth century and the early Federal period were English, partly no doubt because of the large number of cabinet-makers emigrating from Great Britain, as well as those already settled in America who had served apprenticeships in the old country.

While the names of many of the cabinet-makers working in the early Federal period are known through the city directories, generally speaking it is difficult to attribute furniture to individual workshops, though it is usually possible to recognise the stylistic idiosyncrasies and techniques associated with different parts of the country. Though a French emigré to New York, Honoré Lannuier, branded his furniture in the French tradition, other cabinet-makers of British or American origin seem to have been fairly indifferent to posterity's interest, so that labels, perishable at best, are rare on American furniture. When labelled pieces or bills of sale have appeared, students and collectors are able to add something more to the growing fund of information about cabinet-makers and their customers in the Early Federal Period.

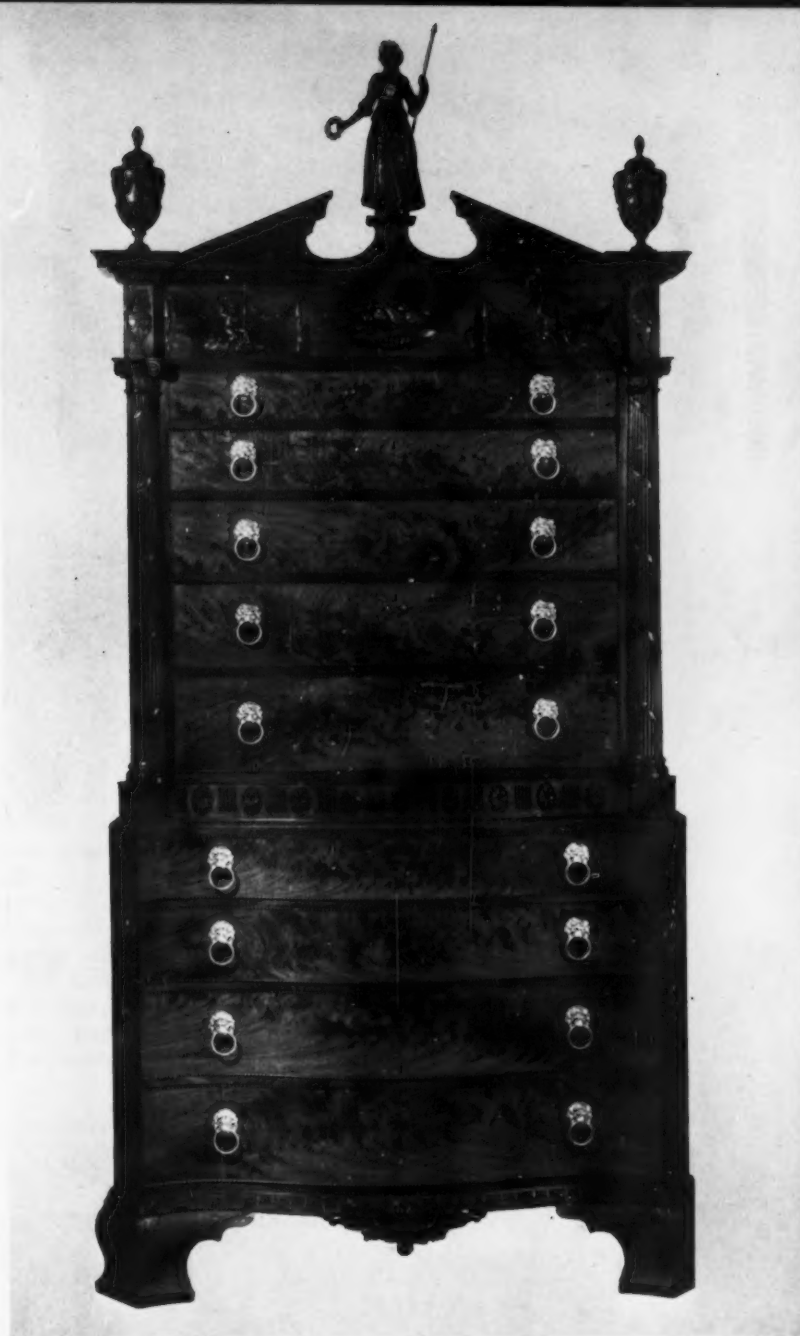


Fig. I. Chest on Chest. Design and carving attributed to Samuel McIntire. Maker: Wm. Lemon. Salem, c. 1790. Museum of Fine Arts, Boston.

There were however, two particularly outstanding cabinet-makers at this time. Duncan Phyfe in New York, and Samuel McIntire in Salem, Mass., whose names are so widely associated with certain types and styles of furniture that "a Phyfe type" or "a McIntire type" are meaningful descriptive terms for American collectors. Both, as their names indicate, were of Scottish ancestry, Phyfe by actual birth.

Samuel McIntire was born in Salem (1757—d. 1811), the son of a housewright. He and his two brothers worked in the family business of Joseph McIntire & Bros. Samuel McIntire was not only a designer and carver of furniture, but an architect of real distinction, as the happily large number of his surviving buildings testify.

At the end of the XVIIIth century Salem was a rich and prosperous town, whose fortunes came from shipbuilding and the China trade. McIntire came to the notice of the largest



Fig. II. One of a pair of mahogany card tables. Design and carving attributed to Samuel McIntire. Salem, 1790/1806. *Museum of Fine Arts, Boston.*

shipowner and trader in New England, Elias Haskett Derby, for whom he built and furnished a house, which was the epitome of luxury and elegance for its time. McIntire never travelled so that books and pictures were his principal sources of inspiration. His scrap-books contain a number of engravings of English buildings. Probably his first introduction to the newer styles of architecture was through Charles Bulfinch, the Boston architect, who returned from a European tour in 1793 imbued with the new ideas that Adam and his contemporaries were propagating in England. Many of the typical elements of the three storey houses in the

American Federal style, for which McIntire became so well known in Salem, may be traced to an engraving of the Ironmongers' Hall in Fenchurch Street, London, which he had reserved in one of his scrap-books.

These scrap-books also contain a wealth of designs and sketches for the decorative carvings that McIntire made for the embellishment of houses, ships and furniture. Cornucopias, garlands, festoons, draperies, fruit, grain and the American eagle, though familiar elements in the decorative vocabulary of the period, he made peculiarly and unmistakably his own.

Obviously a man of such diverse talents with so many irons in the fire, could not begin to execute all his commissions personally. Thus a number of cabinet-makers' shops in Salem and in Boston are known to have carried out McIntire's designs though he was personally responsible for the carving. In the splendid mahogany chest-on-chest (Fig. I), from the Karolik Collection in the Boston Museum of Fine Arts, the design and carving are attributed to McIntire though the construction of the carcass of the piece was made in the shop of William Lemon.

The richly decorated mahogany card table (Fig. II), one of a pair, also in the Karolik Collection, is a superb example of McIntire's design and of his craftsmanship as a carver. Both the chest and table were made for the Derby family of Salem.

A side chair in the Metropolitan Museum follows closely a design in Hepplewhite's *Cabinet Maker and Upholsterer's Guide*, 3rd edition of 1794, the details of the carving, the use of the ears of grain on the crest and the curved construction of the rear legs place it as a Salem chair of the McIntire type (Fig. IV). Also in the Metropolitan there is a sofa (Fig. III) whose carving may be attributed either to McIntire or Nehemiah Adams of Salem.

As may be seen McIntire worked within the framework of



Fig. III. Mahogany Sofa. Probably by Samuel McIntire. *Metropolitan Museum of Art. Fletcher Fund, 1926.*

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Fig. IV. Chair. Hepplewhite style. Salem, 1790/1800.
Metropolitan Museum of Art. Lee Fund, 1937.



Fig. V. Chair. Probably by Stover and Taylor. New York,
c. 1800.
Metropolitan Museum of Art. Rogers Fund, 1945.



Fig. VI. Chair. Probably from the workshop of Duncan Phyfe.
New York, 1800/10.
Metropolitan Museum of Art. Gift of George Coe Graves, 1931.



Fig. VII. Chair. New York, 1800/10.
Metropolitan Museum of Art.
Gift of George Coe Graves, 1931.

Hepplewhite's and Sheraton's designs, though he was not a copyist, but freely combined and recast their vocabularies into decorative forms that were peculiarly his own.

A sharp eyed and sharp tongued diarist, The Rev. William Bentley wrote in 1802, "As a carver we place Mr. McIntire with the Skillings* of Boston. He cuts smoother than Skillings but has not his genius. In architecture he excels any person in our country and in his execution as a carpenter or cabinet-maker".

As we have noted, McIntire, though certainly the best known of the New England cabinet-makers of the Federal Period, was one among many. The Boston-Salem area was probably the biggest centre of the furniture making trade at this time, consigning its pieces to ship's captains for disposal all over the world, even as far afield as Capetown, where a bookcase by Nehemiah Adams of Salem was recently found.

On the other hand the great merchant Elias Haskett Derby found furniture that pleased him elsewhere than Salem. He ordered, in 1796, 24 Hepplewhite chairs from a Philadelphia firm, which were, however, probably given their painted decoration in Salem.

In the meantime Duncan Phyfe was beginning to achieve success as a cabinet-maker in New York. Born near Inverness in 1768 he was for a short time apprenticed to a cabinet-maker in Edinburgh. When his widowed mother brought

*See APOLLO, February, 1959, plates IV and V, pages 39 and 40 for figures by the Skillings or Skillins on a bureau bookcase in M.M.A.



Fig. VIII. Mahogany and Satinwood Desk. New York, c. 1795.
Metropolitan Museum of Art.
Gift of Mr. and Mrs. Andrew Varick Stout, 1935.

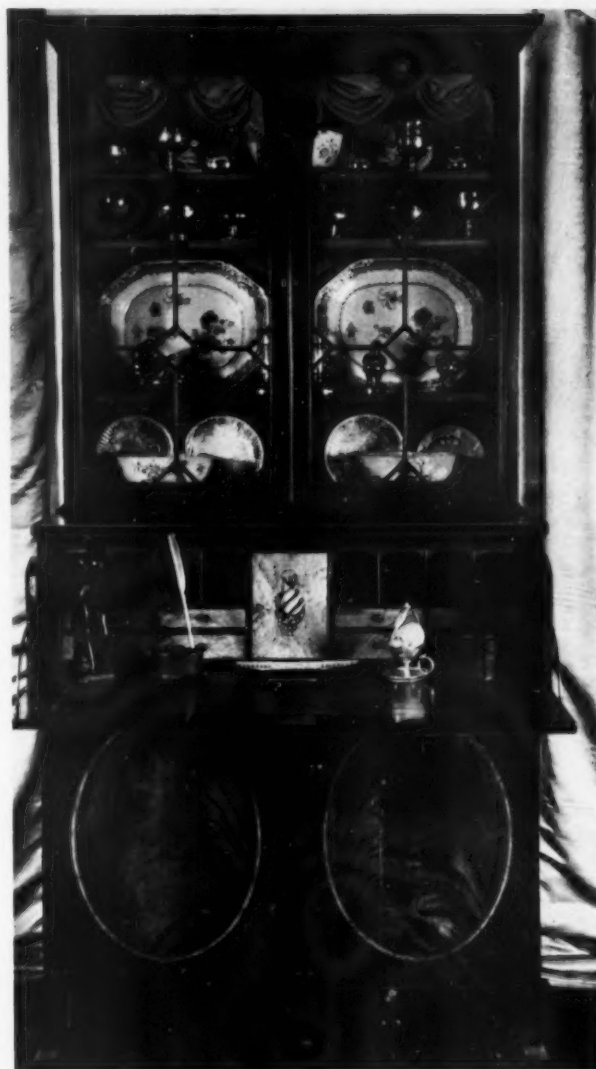


Fig. IX. Secrétaire-bookcase. Baltimore, c. 1800.
Metropolitan Museum of Art.

him to America with his brothers and sisters, she again apprenticed him to a cabinet-maker in Albany, N.Y. Duncan was then about 17 years old. We hear of him next in New York City in 1794 when he was listed in the directory as "Duncan Phyfe, Cabinet-Maker". He seems to have prospered from the start. A contemporary water-colour in the Metropolitan Museum shows on the right his house on Fulton Street, where he lived and carried on his trade until his business became so large that he found it necessary to build a separate workshop and in the middle a show-room. At one time he employed more than 100 men to meet the needs of a city, which by 1805-06, stretched upwards of two miles in length and breadth and contained 70,000 people. In 1837 he took his two sons into partnership as Duncan Phyfe & Sons. He died in 1854.

In the more than 60 years of his cabinet-making Phyfe moved from his earlier Sheraton style to adaptations of Empire designs. His career covered the period of the XVIIIth century craftsman who designed and built individual pieces of furniture into the era of piece work, jobbing out and the beginning of modern manufacturing methods.

Two chairs from the Metropolitan Museum (Figs. VI and

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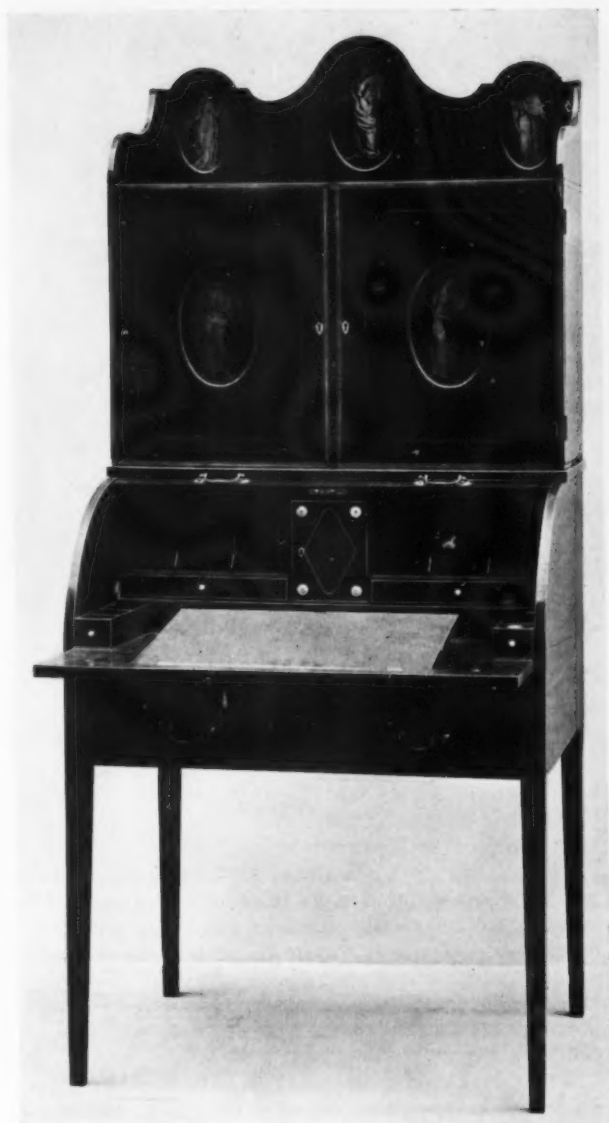


Fig. X. Cabinet Top Desk. Mahogany, satinwood, holly and ivory. Baltimore, c. 1800.

Metropolitan Museum of Art. Fletcher Fund, 1934.

VII) illustrate the character of Phyfe's earlier period. Their delicacy and use of classical motifs fitted them for the neo-classical architecture of the rooms they were intended to furnish. Phyfe's own workshop and showroom are examples of the architecture of the early Federal period.

A side chair of Sheraton origin was made in New York about 1800 by Stover and Taylor (Fig. V). Such was its popularity that it was repeated at various times during the XIXth century, and called the "Verplanck Chair" from the well-known N.Y. Dutch family, who presumably owned the original model. The peculiarities of construction that differentiate the early Verplanck chairs from later editions are tests for the unwary collector.

From an unidentified New York shop also comes a small and beautifully made ladies' desk (Fig. VIII), whose design may be found in Sheraton's Drawing Book. Its enamel drawer-pulls decorated with urns echo the shape of mahogany finials.

The third centre of cabinet-making, rivalling New England

and New York in the Federal Period, was Maryland. Although Annapolis, the capitol of Lord Baltimore's colony and later of the State of Maryland, was in the XVIIIth century a far more important town than Baltimore, the latter's favourable location at the head of the great Chesapeake Bay, its access to the Alleghenies and the West soon doubled its population from 13,000 in 1790 to 26,000 in 1800. These were years of great prosperity when clipper ships brought in mahogany logs of vast size, satinwood and tulip-wood from the West Indies and rare veneers from Africa and the Far East. Possibly these same ships took the Maryland furniture for export abroad, but if so it was a trade of less extent than New England's. In the South, the increasing population and its newly-built houses probably absorbed the greater part of the Maryland made furniture at home and in the adjacent State of Virginia.

Maryland furniture of the last decade of the XVIIIth century and the first decade of the XIXth century seems to have been closer to Hepplewhite and Sheraton designs than that of any other cabinet-making centre of the newly established republic. Baltimore's prosperity evidently attracted many English cabinet-makers, who must have brought with them Hepplewhite's Cabinet Maker's and Upholsterer's Guide, published in 1788, Sheraton's "The Cabinet Maker and Upholsterer's Drawing Book" in its various editions and the Cabinet Dictionary of 1802. As usual the transplanted ideas when executed in America took on a different aspect and an individuality of their own.

A Baltimore secretary-bookcase in the Metropolitan Museum of Art (Fig. IX) is an excellent example of the local style combining many of the characteristics found in labelled and documented case pieces made in Maryland. It closely resembles a secretary shown in an exhibition of Maryland furniture held at the Baltimore Museum of Art in 1947, which bore the label of Sticher and Clemmens, Chair and Cabinet-Makers, a firm listed in the Baltimore Directory of 1804.

The mullions of glass doors follow a familiar Sheraton



Fig. XI. Sideboard, with tambour front knife boxes. Mahogany, with boxwood, ebony, satinwood inlay, and silver and glass panels. Baltimore, 1795/1800.

Metropolitan Museum of Art.

Gift of Mitchell Taradash and Pulitzer Fund, 1945.

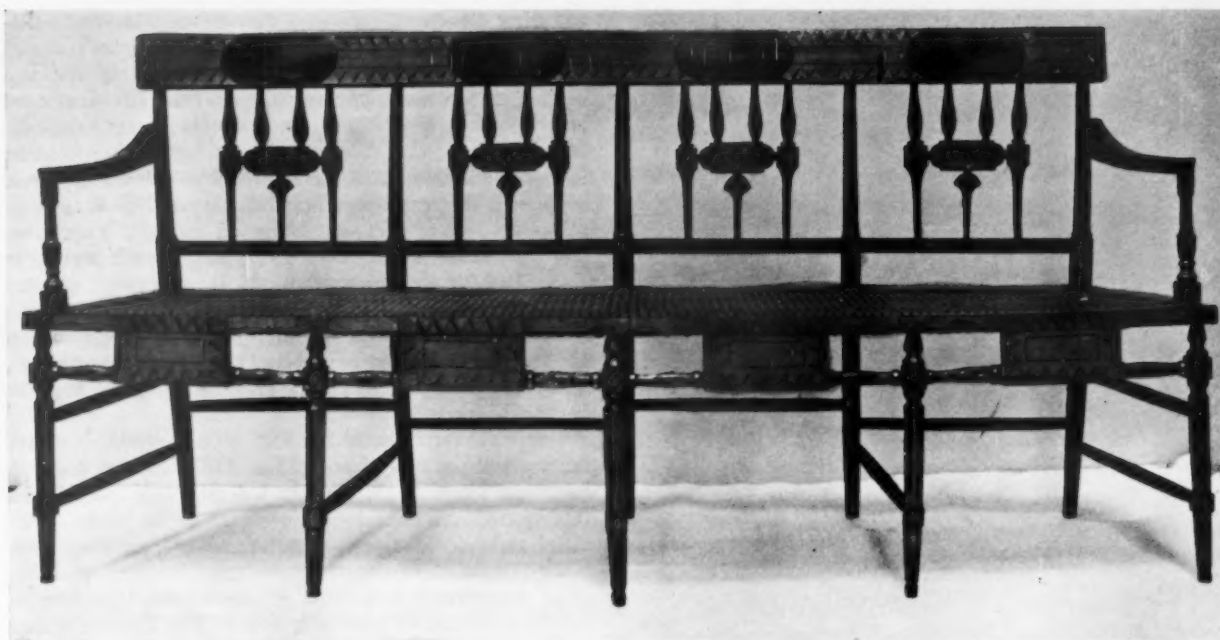


Fig. XII. Settee. Signed by Thomas Renshaw and John Barnhart. Baltimore, c. 1800.
Baltimore Museum of Art.

design. The large ovals of crotch mahogany outlined with cross-bandings of satinwood, set into mitred panels appear on a very large number of Maryland case pieces.

The conch shell, multi-coloured and shaded, was used extensively on Baltimore furniture, set in the tops of card-tables, on the skirting of desks or on the small door between the pigeon holes. While the conch was widely used in England and on the Continent, in America it appears but seldom except on Baltimore furniture.

Another decorative device peculiar to Maryland cabinet-makers was the use of the bell-flower, either carved or inlaid and applied in a manner that differs from the use of this ornament elsewhere. When carved the flowers usually appear in pendant strings dropping from a half rosette applied to the legs of tables or the legs and splats of chairs. Perhaps the more usual form of the bell-flower was inlaid in three to five petals of light wood delicately shaded by the application of hot sand or sometimes carried out in green or dyed woods. Their peculiarly Baltimorean characteristic lies in the great length of the petals in proportion to their width. This favourite decoration was often used, not just on one side of a chair or table leg, but in two or even three sides. Inlaid herring-bone panels set into legs also indicate a Baltimore origin.

An engaging Baltimore piece combines a cylinder desk and the upper part of a writing table (Fig. X), derived from plates 44 x 47 of Sheraton's *Drawing Book*, dated 1792. It is ornamented by seven panels in verre églomisé whose subjects are a combination of religious and allegorical figures etched in gold leaf on a dark blue ground. The figures of Temperance and Justice have been taken from Shearer's *Cabinet-Maker's London Book of Prices*.

One of the most ambitious, not to say flamboyant, pieces of Baltimore cabinet-making in the Sheraton manner is the sideboard (Fig. XI) made about 1795 for a Revolutionary general, who lived on the Hudson River near Rhinebeck, N.Y. and which is now in the Metropolitan Museum. It gives a surprising view of the scale of living that some had

attained. Its combination of elaborate marquetry veneers, verre églomisé panels and decorative silver inlays and silver bandings is unique in American furniture.

The cases for flat silver with sliding tambour doors picked out in silver are built into the top of the piece. Charming and less overpowering than the inlaid sideboard were Baltimore's pieces of painted furniture. It was sophisticated, delicate and gay with no trace of the peasant or folk art that so much painted furniture suggests. Although Adam may have been the inaugurator of the vogue for painted furniture, in Baltimore its makers for the most part followed Sheraton's designs.

Whole sets consisting of more than a dozen pieces including settees, window seats, pier tables and chairs, were decorated with delightfully painted views of Maryland country seats in cartouches on the backs of chairs or the fronts of tables, combined with floral and classical motifs. It was apparently the custom for the cabinet-maker and the decorator to work in close collaboration as a piece signed by each craftsman indicates. A settee in the Sheraton manner, painted cream colour with brown, green and gold decoration and four miniature landscapes in full colour is one of the rare signed pieces of American XVIIIth century furniture (Fig. XII). On the back is written "Thos. Renshaw, No. 32 Gay St. Balti.—John Barnhart Ornamenter".

Pier tables and corner tables inspired by Sheraton's *Drawing Book* were popular. The Baltimore Museum of Art owns an attractive marble topped corner table of mahogany with inlaid and painted decoration. The centre cartouche contains a classical figure, possibly Diana. While painted furniture was made in other American towns, none was as attractive or as accomplished as that which must have enlivened Baltimore drawing-rooms in the early Federal Period.

In closing this final article of a series of six which has undertaken to trace some of the influences of English design on American furniture from the mid-XVIIth century to the first decade of the XIXth century, perhaps something should be said

(Continued on page 70)

VICTORIAN CERAMIC ARTISTS—V

By GEOFFREY GODDEN



Fig. I. Five specimens of Mintons inlaid 'Henri Deux' ware by Charles Toft. The large vase is 22 ins. high and is dated 1877. The salt is dated 1872.

Hauley Museum and Art Gallery.

OF all the methods of decorating ceramics one of the most painstaking must surely be the delicate inlaid patterns of the early French 'Henri Deux' ware. During the 1860's and '70's Messrs. Mintons sought to emulate this costly class of ware, entrusting the task to their skilled modeller Charles Toft.

Charles Toft was born in 1832. He studied at the Stoke School of Design and in 1860 was employed at Mintons. Charles Toft was a very skilful modeller and also worked on Pâte sur Pâte designs but his name will always be associated with his copies of 'Henri Deux' ware which were produced for Mintons. In these pieces the design was worked by incising the intricate pattern into the soft body, the incisions being filled with different coloured clays and the time and skill needed to complete this type of work can only be appreciated when one closely examines these masterpieces of ceramic art. Examples of this ware were acclaimed at all the International Exhibitions of the period. A writer in the 'Art Journal' of 1874 states, 'The reproduction of the Faïence d'Orion, or Henri Deux ware, in the hands of their skilful artist Mr. Toft, is now so perfect that it is difficult to distinguish his work from the costly specimens of which so few remain'.

The original pieces (known also as Saint Porchaire ware) were indeed costly, a single candlestick being sold in the nineteenth century for £3,675. Charles Toft's copies are signed, usually 'C. Toft. Mintons' and are sometimes dated.

After leaving Mintons, circa 1877, Charles Toft's movements are somewhat obscure. At first he went to Wedgwoods as chief modeller and he designed the 'War and Peace' vase for the Paris Exhibition of 1878. He also designed silver and plated wares for Messrs. Elkingtons of Birmingham. A writer in the 'Pottery Gazette' of April, 1884, states that Messrs. Toft and Cope were 'working on a Orion ware tazza 12 in. high, the execution is very fine, but the work being very tedious and slow, the price must necessarily be expensive'. This reference to Toft and Cope does not seem to have been previously noted. In 1889 Toft took over the Swan Works at Stoke, where he manufactured rustic and slip decorated wares. He died in 1909.



Fig. II. Ewer in Mintons inlaid 'Henri Deux' ware by Charles Toft. Exhibited in the 1862 International Exhibition. 15 ins. high.

Minton Works Museum.



Fig. I. Creamware Bowl (*faïence-fine*). Transfer-printed in black with a view of Heveningham Hall, Suffolk. Creil. Early XIXth century. Victoria and Albert Museum.

THE INFLUENCE OF WEDGWOOD ON EUROPEAN POTTERY AND PORCELAIN

By GEORGE SAVAGE

FROM the beginning of the XVIIIth century onwards the manufacture of pottery and porcelain in Europe has been dominated by three main influences—that of Meissen, Sèvres, and Wedgwood. Meissen was supreme until the beginning of the Seven Years' War in 1756, Sèvres from this date until the death of Louis Quinze in 1774, and Wedgwood from then until about 1815. Since 1815 much of what has been made in Europe can trace its ancestry back to one of these three.

Wedgwood's factory differed from the other two in one important respect. Both Meissen and Sèvres were supported by the Court. They did not have to make a profit to survive, they could call on the artistic talent of the day without counting the cost, and their debts were paid for them by the Treasury. Wedgwood, on the other hand, had no patron

and no support. He survived, and built the immense business which now bears his name, by commercial acumen alone.

Although his jasper ware was much copied at the time, especially by the Royal factory of Sèvres, the principal influence was undoubtedly exercised by the humbler creamware. Until the 1770's the Continental domestic market had been supplied by the makers of *faïence*, or tin-glazed earthenware, but the lightness, durability, and clean appearance of the new lead-glazed earthenware was such that it became instantly popular, and, by 1800, had not only driven most of the *faïence* manufacturers out of business, but had made serious inroads into the luxury market where the porcelain factories had hitherto reigned supreme.

Apart from the inherent qualities of the material, its popularity was undoubtedly enhanced by its adaptability to



Fig. II. Krater-shaped Vase, with classical figures in white on a blue ground. Sèvres biscuit porcelain. End of the XVIIIth century.

Victoria and Albert Museum.

the neo-classical style, which had been exerting an increasing influence from 1760 onwards. This started in the 1750's, when the ruins of Pompeii were first systematically investigated. The town was buried by an eruption of Vesuvius in A.D. 79, and its remains had been enclosed in mud and lava which, to some extent, acted as a preservative. Every movement has its prophets, and these were found in the Brothers Adam in England, and in Johann Joachim Winckelmann, the art historian and one-time librarian at Dresden. Sir William



Fig. IV. Plate. Painted with a view of the Temple of Neptune, Paestum. Faience-fine. Naples, factory of del Vecchio. Early XIXth century.

Victoria and Albert Museum.

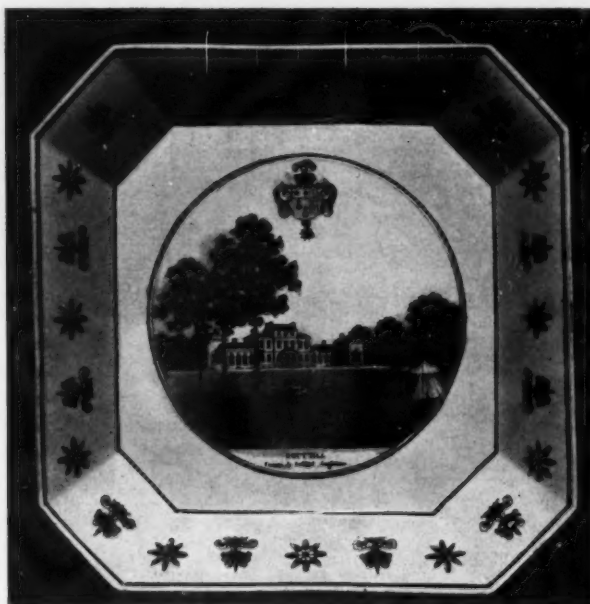


Fig. III. Plate, transfer-printed with a view of Southill, seat of the Duke of Bedford. Faience-fine. Creil, 1815.

Victoria and Albert Museum.

Hamilton, Ambassador to Naples, made a notable contribution by forming a collection of antiquities which were catalogued and published in illustrated form.

Many of Wedgwood's designs were inspired by pottery found on this site, and the severe lines of his forms appealed to popular taste, both here and on the Continent. The position of the *faïence* manufacturers, on the other hand, was made more difficult by the nature of their material which was not suited to the new style.

For the maker of cream-ware the new style had many advantages. Most of the earlier *rococo* wares necessarily had to be moulded, and they were often given the addition of complicated applied ornament. Most neo-classical forms could be thrown on the wheel, and knobs and similar additions were plain and simple. These advantages were equally apparent to the Continental manufacturer, and from 1760 onwards one factory after another began to make cream-ware—Steingut in Germany, *faïence-fine* in France.

Soon after 1760 even factories as far north as Rörstrand in Sweden were experimenting with "*flint-porslin*" in the manner of Wedgwood, and by the end of the century few factories were still making *faïence*. Of the flourishing industry in Holland, only two factories remained at Delft in 1800, and the same story was repeated elsewhere. Thus, in something less than half a century, Wedgwood had completely changed the course of European pottery manufacture.

The process of making cream-ware was, to some extent, taken to the Continent by migratory workmen. Wedgwood found it necessary to address his workpeople on the dangers of taking service with foreign manufacturers, and this was later reprinted as a pamphlet. This was a serious problem to all the XVIIIth century manufacturers with secrets to keep, and Wedgwood was doing a large and profitable export business which he had no desire to see pass into the hands of imitators.

Foreign industrial spies, too, gave him trouble. An excellent example of this nuisance can be found in Louis-Victor Gerverot. Born at Lunéville, the home of a *faïence* factory,



Fig. V. Sugar Basin and cover in black basalt ware. Creil. Early XIXth century. Victoria and Albert Museum.

in 1747, he first worked at Sèvres as a painter. He went on to Niderviller where he appropriated copies of the factory's formulae. Thence he went to Fulda, Ludwigsburg, Frankenthal, Weesp, Schrezheim, and Loosdrecht, acquiring on the way an extensive knowledge of mixing bodies and preparing colours, as well as adding to his skill as a painter. He came to Wedgwood in 1786, remained for a while, and went on to Wedgwood's imitator, Turner of Lane End. An attempt



Fig. VI. Portrait Medallion. White relief on a blue ground. Doccia, 1785. Victoria and Albert Museum.



Fig. VII. One of a pair of Cachepots, with *Diana and Nymphs* in white on a blue ground. Sèvres biscuit porcelain. End of the XVIIIth century. Victoria and Albert Museum.

to start his own cream-ware factory at Cologne proved unsuccessful, and, in 1795, he accepted the Directorship of the Fürstenberg factory. It is hardly surprising that the influence of Wedgwood is particularly noticeable in some of the later work from here.

Not all industrial spies were commoners. In 1776 Wedgwood received the doubtful honour of a visit from the Duke Karl Eugen of Ludwigsburg, who owned the porcelain factory as "a necessary appanage of lustre and prestige", to quote his own words. The later work of Ludwigsburg, too, was quite often inspired by Wedgwood.

Cream-ware was made almost everywhere on the Continent, and it would be tedious to list the factories responsible. A Paris factory at Pont-aux-Choux were early imitators, and at Creil the wares were decorated with transfer-printing. The same factory also made black basalt ware.

When we turn to jasper, which was one of Wedgwood's notable contributions to the ceramic art of the XVIIIth century, it seems a little doubtful whether the primary inspiration was his, although the actual composition of the body was completely new. White reliefs on a blue ground had first been done in the XVth century by della Robbia, and later at Meissen, a mug of this kind with a relief portrait of Augustus the Strong being at present in Dresden. The Italian factory of Doccia, too, made some glazed portrait medallions with a blue background about 1750, one of which appears in Fig. VI. Jasper itself is in direct line of descent from the *biscuit* porcelain devised by Bachelier at Sèvres, who, in turn, probably took the idea from the unglazed terracottas which were fashionable at the time.

Nevertheless, Wedgwood combined these two things in a completely new way, and jasper was in such demand as



Fig. VIII. Plaque, with the *Rape of Helen* in white on a blue ground. Probably a furniture mount. Sèvres biscuit porcelain. End of the XVIIIth century. Victoria and Albert Museum.

decoration that it was speedily copied elsewhere. The jasper body could not be copied, but *biscuit* porcelain was used as a substitute, and excellent examples of this from Sèvres are shown in Fig. II and VII. Sèvres, in particular, made plaques for decorating furniture in the style of Wedgwood, although, as can be seen from the illustrations, the work always keeps something of the distinctive French manner in the treatment of the subjects.

Wedgwood-arbeit was extremely popular in Germany and Austria. Meissen imitated jasper extensively towards the end of the century. So, too, did Vienna under Konrad von Sorgenthal. Much work of the kind was done in the Thüringerwald. A particular offender was Ilmenau, founded in 1777 with the patronage of the Duke Karl August of Weimar. Goethe, who took much interest in the running of this factory, had a poor opinion of its products. He wrote, in a letter:

... the porcelain is bad, worse than any in the neighborhood, and even more expensive.

Under Christian Nonne, Ilmenau made many copies of Wedgwood's medallions, and, even today, Thuringia still flatters Wedgwood in the sincerest possible way—by imitation.

In Italy Wedgwood's jasper was copied at Doccia, and *biscuit* plaques and vases were made with the same intent at Buen Retiro, in Spain. The later Paris factories, such as that of the Faubourg St. Denis which was under the patronage of the Comte d'Artois, made blue *biscuit* porcelain with white reliefs, and a factory belonging to Johann-Nepomuc-Herman Nast in the Rue Popincourt did the same.

Wedgwood was later distinctly influenced by the work of Sèvres. Napoleon's campaign in Egypt of 1798 was the cause of a great deal of interest in the antiquities of the region. Sèvres did much work in this style, and Wedgwood

also made sphinxes in basalt ware, and other things of the same kind.

The black basalt body—introduced in 1769 and, even then, known as "black Egyptian" ware—was extensively copied on the Continent. A factory at Königsberg, in East Prussia, started to imitate Wedgwood about 1785. It was owned by Paul Heinrich Collin who had lived in England. It made portrait medallions, including one of the Königsberg philosopher, Immanuel Kant. Basalt was made at Ulfunda in Sweden, and the list could be greatly extended. Imitations of this ware were rarely made at the porcelain factories, but those making creamware often included it.

Transfer-printing was extensively used by Wedgwood to decorate creamware, but it was comparatively infrequent on the Continent. It is assumed to be an English invention, and certainly it was used here earlier than elsewhere. Anders Stenman of Rörstrand is claimed as an independent discoverer, however, and it was first used in Sweden about 1760. Pierre Berthevin, the manager of the Marieberg factory in Sweden, later experimented with it at the porcelain factory of Frankenthal about 1770, and almost certainly received it from Stenman. Adam Spängler, father of the Derby modeller, is also reputed to have discovered the process independently at Zürich, and coloured transfer prints from this factory on creamware are not uncommon.

Wedgwood's influence did not end with the reproduction of his wares. For the most part this brief discussion has been confined to more or less exact imitations, but specimens which owe something to the distinctive styles which he popularized are even more numerous. The early history of English porcelain, in particular, reveals so great a dependence on Meissen and Sèvres that it is the more gratifying to be able to record so complete a reversal of the process.

DRAWINGS OF SEVEN CENTURIES



Fig. I. FILIPPINO LIPPI. Christ in the Tomb, supported by Joseph of Arimathea and two Angels. Pen, brown wash heightened with white.

Lent by The Dudley Peter Allen Memorial Art Museum, Oberlin College.

FROM October 14th until November 7th Knoedler's in New York are holding a loan exhibition of 'Great Master Drawings of Seven Centuries' for the benefit of Columbia University's Scholarship Fund of the Department of Fine Arts and Archaeology.

Although most of the eighty-eight drawings belong to American Museums and private collections, the exhibition is distinguished by six drawings lent by H.M. the Queen from the Royal Library at Windsor. None of these have previously been seen anywhere in public, and they include the beautiful silverpoint head of St. Lawrence by Gozzoli, Signorelli's *Hercules and Antaeus*, a design for a fountain by Bernini, a Stefano della Bella, a Canaletto, and an interesting drawing of the trial of Mary Queen of Scots by an anonymous, probably Flemish, artist of the XVIth century. Though never before exhibited, all these are reasonably well known, but there are also a number of recently discovered or hitherto unpublished drawings of high quality. All European schools are represented, and the exhibition thus provides an epitome of the art of drawing from the school of Orcagna to Matisse and Picasso.

A fully illustrated catalogue has been prepared by the faculty of Columbia University's Department of Fine Arts and Archaeology, with the help of its graduate students, and this provides full and up-to-date documentation on every drawing shown.



Fig. II. GIOVANNI LANFRANCO. Two Studies of a Head. Black chalk and white.

Lent by Janos Scholz.

DRAWINGS OF SEVEN CENTURIES



Fig. III. G. B. PIAZZETTA. Group with a Boy Feeding a Dog. Black and white chalk on greyish brown paper. Lent by Walter C. Baker, New York.



Fig. IV. DOMENICO TIEPOLO. Punchinello with Ostriches. Pen and brown wash. Lent by the Dudley Peter Allen Memorial Art Museum, Oberlin College.

CERAMIC CAUSERIE

ONCE UPON A TIME . . .

WRITERS in both daily and Sunday newspapers never tire of commenting, whenever opportunity offers itself, on "How prices have risen"; quoting what a recently-auctioned article fetched when compared with what it realised on an earlier appearance in the saleroom. Such comparisons are quite harmless, and may serve as a reminder that things are being sold even now that will be quoted as bargains in years to come.

The late Robert W. Symonds noted the interesting commentary on taste given in the priced furniture lists issued by a Midlands antique-dealer early in the present century. Similarly intriguing, in the case of china, is a booklet entitled *Old English Porcelain, Collected and Offered for Sale by F. W. Phillips, The Manor House, Hitchin*. The first page shows three Derby biscuit groups priced at ten, twelve and eighteen guineas apiece; which would not be considered particularly cheap today. The following pages deal with Bow, and some 15 examples are depicted by means of minute half-tone blocks. A coloured group of "The Fortune Teller" is priced at 18 gns., and described with rare and commendable honesty as "Repaired", and a pair of figures of "Gardener and Companion" at £4.15s. are noted as "Rare, chipped".

Under the heading of Chelsea are shown a number of what we know as Derby figures, ranging in price from "Justice" at £25 to a pair of figures with candle-holders, 9½ inches in height, "slightly repaired", for £30. Anchor-marked Chelsea includes an 8½ inch oval dish, painted with fruit and nuts, marked in red, for 35/s.; a 7 inch circular plate, red anchor, painted with flowers and insects for 45/s.; an oval silver-shape dish painted with sprays of flowers and marked in red at 55/s.; and a pair of plates decorated with exotic birds and with a gold anchor mark, for 15 gns. A further page devoted to the same factory includes a pair of 8 inch vine leaf dishes with red anchor mark for 55/s apiece; "Blind Earl" pattern plates at 4 gns. each; and sunflower leaf dishes at 85/s.

Worcester includes a bowl, 6½ in. in diameter, with "waved edges, reeded sides, salmon scale borders with gilding, charmingly painted with trailing roses and flowers. A specimen of the finest quality", at £35. A scale-blue ground plate

with flowers in reserved panels, square mark, is priced at £10; and a claret ground plate painted with exotic birds and flowers upon white reserves, "repaired", cost £20.

It is under the caption "Miscellaneous Porcelain" that the greatest surprises are to be found. A pair of Longton Hall coloured groups of Cupids and Goats is priced at no more than 5 gns.; a lidless vase of the well-known asymmetrical shape, "painted with roses and flowers upon a white ground within borders of the characteristic sponge blue . . . mark interlaced L's" is offered for 18 gns.; and a blue and manganese glazed dog, also marked, could be purchased for as little as 7 gns.

A Nantgarw plate moulded and painted with flowers (? marked) cost 25/s; a Bristol group of "America", "an important piece of brilliant colouring, 15 gns."; and a large cup and saucer from the same west-country factory, was available for £4.15s.

Altogether, it would seem that taste (and higher prices) favoured later and more showy pieces than today. Gold anchor was preferred to red, and the keen interest in the earliest, and superficially less attractive, productions of the various factories was less widespread 40 years ago than it is now.

THE J. E. TAYLOR COLLECTION

When the works of art, other than oil-paintings and silver, collected by John Edward Taylor were dispersed in July, 1912, they realised very nearly a quarter of a million pounds. The sale was held at Christie's rooms in King Street, St. James's, and occupied six days; the final day comprising Chinese porcelain, Wedgwood and other china, and miscellaneous furniture. At the very end of the auction, lots 701 to 711, were a number of Persian rugs of which one, lot 705 provided a surprise. In spite of the fact that it had been catalogued in the most simple terms and with no emphasis whatsoever on its rarity and value, it fetched the sum of £5,000; not a small figure for a rug measuring no more than 8 ft. by 5 ft. 5 in. However, the buyer was Duveen, then in his heyday and perhaps more contented that it had cost him a large sum than if it had fallen to him as a bargain.

Taylor was the second son of the man who had founded the *Manchester Guardian*, and following the successive deaths of his father and his elder brother he became the sole proprietor. He lived in one of the famed mansions in "Millionaire's Row", Kensington Palace Gardens, in the company of others of the potential super-tax class. Now, nearly all have departed and the secluded road shelters mostly foreign diplomats.

The illustration above shows the drawing room of Taylor's house, and many of the pieces sold in 1912 can be recognised in their palatial setting of silk brocade and moulded plaster. The Louis XVI commode on the left, signed by C. C. Saunier, fetched £4,800; the pair of Louis XVI brown marble and ormolu vases seen on the commode in the background fetched £1,000; the three Louis XVI giltwood fauteuils covered in Beauvais tapestry (seen to the right centre) fetched £2,200 when sold with their three companions; and the Louis XVI perfume-burner, of ormolu in the form of a vase supported on two figures of swans, on the table in the right-hand foreground, fetched £700.

The *famille rose* hexagonal lantern in the display cabinet against the wall on the right, fetched £260; and the vase to the left of the lantern, one of a pair of Hizen bottles fitted with silver stoppers and feet, fetched £140. The bronze bust of Peter Vischer, attributed to himself, on top of the cabinet, fetched £320; and the tall bronze figure on the commode in the background, described as a French 18th century statuette of Juno, fetched £20.

Now, with its contents spread far and wide—many of them displayed coldly in museums—we may gasp at the array of treasures in this room. It is perhaps hard for many people to imagine the use to which this setting may have been put; was it the carefully-displayed collection garnered for the admiration and envy of fellow-cognoscenti? Or, was it the scene of Edwardian after-dinner coffee, served (in Sèvres demi-tasses, of course) by powdered be-wigged footmen to carefully-chosen guests?

GEOFFREY WILLS.



The Drawing Room at 20, Kensington Palace Gardens, circa 1900.
Reproduced by courtesy of Mrs. H. J. Bird.



Fig. I. STEFAN SUBERLAK. Felled Tree. Linocut,
40 x 70 cms.

GRAPHIC ART FROM POLAND

IN co-operation with the Association of Polish Artists in Warsaw the Grabowski Gallery has arranged an exhibition of more than a hundred prints by Polish artists working in Poland. Of the sixteen artists represented nearly all are young, with reputations built up since the war, and they bear witness to the existence of a vigorous school such as one would not have suspected might flourish behind the iron curtain.

The prints are mostly large, and conceived as decorative design rather than as illustration—the role in which engraving is most familiar in England. It is, furthermore, refreshing to find a group of young artists who are not engaged in turning out variations on the products of the school of Paris from Picasso onwards; but this is no doubt due simply to being cut off from the West, and not to a deliberate renunciation or an overmastering originality. More surprisingly, there is very little of the sort of naturalistic social realism typical of official Soviet art. Indeed, at an exhibition in Moscow some of these works were regarded as frankly deviationist.

Some are wholly abstract, like Dabkowska and Lapinski; others are almost straightforward representation, like Damski's admirable 'Railway Station' series. All, and this is perhaps the most interesting feature of the exhibition, are marked by great technical inventiveness. Mixed techniques are often used, as by Rudzinski who combines etching and aquatint; and some of the coloured lithographs are strong and original in texture. The show gives an overall impression of imagination and resource in tackling the real problems of picture-making, and those who are looking for evidence of an art dedicated to propaganda will not find it here.



Fig. II. ANDRZEJ RUDZINSKI. By the Water. Mixed
technique on metal, 65 x 50 cms.

NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK

SOUTINE AT THE GALERIE CHARPENTIER

PAINTING was the centre of Soutine's life, its *raison d'être*; it was, too, a cry of despair, and like Van Gogh's, eminently subjective. Until his arrival in France in 1911, his oeuvre, like Chagnall's in his Russian period, did not possess a very strong formal consciousness. It was to his contact with the school of Paris that Soutine owed the acquisition of a sense of rigor. There he assimilated, progressively but prudently, the formal problems of composition, drawing, and colour. This exhibition of one hundred pictures is the first in Europe to present a real synthesis of his oeuvre. Lyrical, pathetic, visionary, it is isolated; nightmarish, paroxysmatic, and irrational—spontaneously rich in infinite torments.

SEUPHOR AT THE GALERIE DENISE RENE

Michel Seuphor's *Dessins à Lacunes* exhibited this summer at the Galerie Denise René are very original in conception, and indeed, unique in the sense that they express a pictorial and architectural conception of drawing. Let me try to describe them. A sheet of drawing paper is divided into surfaces which are either geometrical shapes, completely white, or covered with parallel lines which are, as in engravings, quite close together. Thus, the density of the blacks and greys is varied in a subtle manner. Imaginary perspectives, shimmering, serene, or taut, Michel Seuphor's *Dessins à Lacunes* satisfy both the intellect and the imagination.

SUMMER EXHIBITION AT THE KAPLAN GALLERY

The current exhibition at the Kaplan Gallery offers a rather free panorama of a large section of contemporary painting. Large, since it covers more than a century. If the examples it contains are not up to the quality of a Picasso, a Matisse, a Leger, or a Renoir, this does not diminish its interest. After all, the great names of painting are well known to us; we see their works in the best private collections and the museums more often than those of the smaller masters or of certain



Fig. I. SOUTINE. *L'Homme en Jaune*, 1927.
Galerie Charpentier.



Fig. II. GEORGES MORREN. *The Farm*.
Kaplan Gallery.

painters not yet well known in England. This exhibition contains one very interesting Klee, *Krapp mein Hund*, a crayon-encore of 1924 that Dubuffet would not disdain, so skilful is the awkwardness which assimilates in its pseudo-childlike hesitations all the sources and resources of *l'art brut*. There are also interesting works by Atlan, Barnabé and Soulages, Lebourg and Vuillard, and sculptures by Armitage, Frink, and Bates. But there are also a certain number of paintings by impressionists and neo-impressionists whose fame is somewhat more discreet than that of Monet or Renoir, but who nevertheless deserve a degree of attention. Neo-impressionism was born almost accidentally at the Salon des Indépendants in 1884 when painters like Signac, Seurat, Dubois-Pillet, Cross, and Angrand noticed that the canvases they had exhibited in the shed in the Tuileries all testified to the same interests. They thereupon decided to join forces, and a short time afterward, they founded the Society of Independent Artists. Signac became its president, and the bonds which had brought them together became ever stronger. Later on, the Pissaro brothers, Luce, Petitjean, and the Belgian, Van Rysselberghe, joined the group. Signac was the great theoretician of neo-impressionism, and it is to him that one must go to understand the broad lines of their basic pre-occupations. They continued the general line of impressionism: an interest in reality, for their subjects were drawn from everyday life. To render more exactly the most fugitive and luminous impressions, they adopted divisionism, a complete system of harmony, an esthetic rather than a technique. With their horror of neutral tones, of greys and blacks, Signac and his friends, Luce and Petitjean, greatly preferred the use of pure colour. In a way, divisionism was a rational version of impressionism; to Renoir they added Descartes. The canvases of



Fig. III. PETITJEAN. Landscape. Watercolour.
Kaplan Gallery.

Petitjean, Morren, and George Lemmen that are exhibited are, by their quality, their charm and the freshness of their success, an excellent illustration not only of Signac's theories but of the validity of the whole neo-impressionist movement.

JADOT AND JOCHEMS AT THE DRIAN GALLERY

Maurice Jadot has only begun to paint continuously during the last five years. He is now 55 years old; he first began to paint before the first world war, but material difficulties forced him to abandon painting for many years. His hard life might have discouraged another, but Jadot is still full of enthusiasm. His recent canvases exhibited at the Drian Gallery confirm the evolution of his style begun in the last two years. The most striking thing about his paintings is his colour, its quality, and the way in which he uses it. His colours are generally variations of one dominant tone obtained by skilful superimpositions or adroit mixtures with a kind of varnish which reflects light. Attracted by colour, Jadot composes his canvases and his reliefs (in his recent compositions he has incorporated old and battered pieces of wood, old rags, scraps of carpet) in such a way as to draw from a somewhat summary formal balance and more richly varied chromatic rapports. They temper, underline, and even transfigure an indefinable and resigned sadness, while creating a complex of polychromatic anguish.

The current exhibition consists of a selection of powerful canvases by Jochems. He was born in The Hague in 1912, and although he has been painting since his childhood, he took up painting seriously only in 1948. Since then he has had numerous shows in Milano, Rome, Paris, etc. His work shows in many of his paintings a technical accomplishment and a real consistency. Jochems's control of spatial elements and composition rarely lack intensity or strength.

AHMED PARVEZ AT THE NEW VISION CENTRE

Parvez was born in Rawalpindi in 1926. He was educated in Pakistan, and between 1953 and 1955 had five one-man shows there. Working in London since June 1955, he has exhibited at the Woodstock gallery, the New Art Centre, the London Group at the R.B.A., and at Gallery One. His painting is made up of dark and sombre images, in intention strongly dramatic. Parvez feels that he can find new meaning in the realm of the abstract by going beyond the material and perceived realities of things seen. By exercising his own constructive processes, he aims at eliminating both the superficial and the artificial.

An exhibition of paintings by the Danish artist Borge Sornum closes on 12th September. The quality of his paint is not unattractive, but certain figurative echoes are inclined to disturb the rhythm of his essentially abstract designs.

LARRY BIGELOW AT THE WADDINGTON GALLERIES

Larry Bigelow is an American who was born in Paris thirty-four years ago. He began to study painting in 1941 in America, and after the war he took it up again. He was encouraged by Betty Parsons who subsequently showed some of his work. Next year he will have a one-man show at her gallery. His present exhibition at the Waddington Galleries is his first full-scale one-man show. Bigelow's gouaches capture one's attention by the infinitely delicate quality of their



Fig. IV. MAURICE JADOT. Composition, 1958.
Drian Gallery.

style. Their conception is expressive, and seems to oscillate between idealism and symbolism. A promising first show.

WORSDELL, MAN, AND LEHMAN AT THE JOHN WHIBLEY GALLERY

Guy Worsdell is a young painter who has achieved a certain amount of success in Edinburgh. His canvases are imbued with lyricism and succeed without too much complaisance in re-capturing the charm of the landscapes that have inspired them. For the time being Worsdell seems to be hovering between abstraction and figuration.

Maurice Man works in pastel. His portraits are rich in colour, and one imagines them to be good likenesses. He has great technical ability, but his style seems minor.

Olga Lehman is well known in the world of the cinema and the theatre. She works at Pinewood, and paints pleasantly.

ENGLISH SCULPTURE AT THE PARIS GALLERY

The exhibition starting on September 11th at the Paris Gallery will include works by the most famous contemporary English sculptors, and promises to be one of the finest panoramas of English sculpture ever arranged. The exhibition will be reviewed next month.

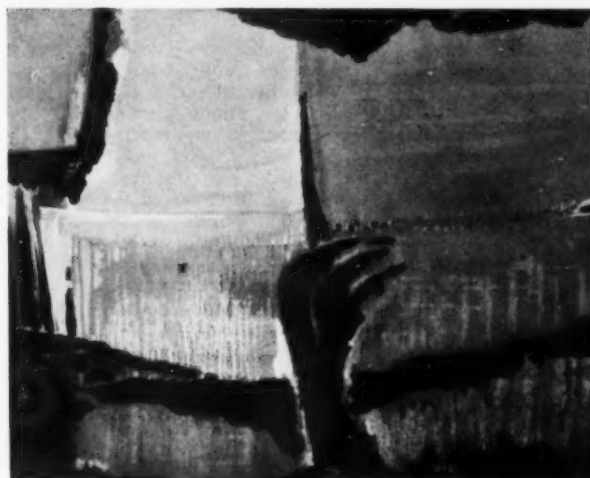


Fig. V. BORGE SORNUM. Larvik Night.
New Vision Centre.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ



Fig. 1. RODIN. *Femme Accroupie*. Bronze, 12½ ins. high.
Joseph H. Hirshhorn Collection.

HIRSHHORN COLLECTION AT THE DETROIT INSTITUTE
OF ARTS

IT is nothing short of amazing that the largest exhibition of modern sculpture shown to date should be a selection of part of the holdings of a collector, the well-known uranium man, Joseph H. Hirshhorn. This, the first public exhibition of any substantial section of Mr. Hirshhorn's extensive collection, was arranged by the Director of the museum in Detroit, E. P. Richardson, and assembled by A. F. Page of his staff. The importance and the stature of the whole collection was suggested by the selection, a most comprehensive survey of "Sculpture in Our Time".

The exhibition began with some of the forerunners of contemporary sculpture who were working on small scale figures in a personal style before the middle of the nineteenth century, men like Daumier whose first sculpture was done in the 1830's although was not recognized as important until after 1900. The Impressionists Degas and Renoir also are represented in this section devoted to the non-monumental, personal styles of the nineteenth century. Auguste Rodin, who brought the fresh vision of advanced painters to sculpture is represented by a group of small figures that are among his most personal work. The crouching figure illustrated was executed in 1882. Rodin's awareness of the variability of skin surfaces and his observations of the human form did not conform to classicist pre-conceptions. The twentieth century marked the beginning of many new kinds of approaches. Experiments with new juxtapositions of space in Cubist painting were already in the air before the first decade was over. A number of sculptors worked on studies related to those of the Cubists. The *Female Torso* by Alexander Archipenko executed around 1909 is a case in point. The volumes that make up the torso are treated as geometric shapes to be studied rather than as parts of a breathing, feeling human. Archipenko, born in the Ukraine, studied there, in Paris, and Berlin, before coming to the United States. His experimentation has been wide and varied and his position as a pioneer is of extreme importance. The same tendency is seen in the work of sculptors like Lipchitz and de la Fresnaye who also were attracted to Cubism. It is tempting to work out two broad classifications for work of our time, sculpture employing the human form representationally and sculpture in which the human form, and other material things

are a point of departure for abstract statements. A difficulty with the categories is that so-called abstractions by someone like Henry Moore, represented by fifteen works in the show, have more of the essence of the form and are more concretely expressions related to the idea of the figure than much representational sculpture. The array of names in the catalogue of the exhibition is most impressive, Matisse, Picasso, Modigliani were included as well as most sculptors of significance. Works by Germans like Barlach which have a primitivising tendency are particularly interesting in comparison with work similar in concept by the American Nadelman, although the latter is more profound in his treatment. Gabo and Pevsner, who were among the first to do purely abstract sculpture, are represented by constructions that reveal a fascinating play of volume in space. More expressive and emotional abstractions by younger men like Lipton and Roszak are so completely different that one is amazed at the infinite possibilities available in sculpture. The exhibition is a fine cross-section of contemporary work with only a few significant personalities slighted and every tendency represented.

JOE LASKER AT THE KRAUSHAAR GALLERY

In his latest exhibition at the Kraushaar Gallery Joe Lasker proved himself to be one of the more talented representational painters active in New York today. With a tremendous debt to the influence of a stay in Rome, Lasker developed a style characterized by plasticity and pastel colour with strong classical overtones. Like other American painters who worked in Rome he was enthralled by the classical forms and proportions that surrounded him there and was deeply influenced by them. In his work he uses many devices in colour and perspective that recall, and to some extent recreate, the atmosphere of classical Italy. Lasker once said, "I had heard that Italy was beautiful but I was totally overwhelmed by the beauty, warmth, and rich artistic inheritance of the country". Lasker's iconography is peculiarly Italian—the Renaissance or Baroque square appears in many of his compositions painted in colours that evoke the Italian light. In all the work done since his Italian sojourn there is evidence of the lesson learned from Renaissance painting in clearly defined figures in colours that recall fifteenth century frescoes. Perspective as a means of emotional expression, a device of fifteenth century painters, was taken up for occasional use in views of town squares where exaggerating the recession magnifies the strange Romantic quality of the colourful classical buildings. The bold simplification of figures makes them more plastic and this, too, is reminiscent of the Renaissance, although handled differently. One unusual aspect of Lasker's work is the fact that expression for him depends on the representation of subject matter in real space, his simplification is never in the direction of abstraction but rather a means of heightening the plasticity to clarify the scene or the action of figures. Unlike most painters of today, he does not visualize a scene as a total composition dependent on a flat arrangement of colours. His technique is a reaction against impressionism and later tendencies that diminish the importance of the subject for itself and emphasize the total affect of the elements of a picture. This interest in subject matter has behind it a great sympathy for people and a leaning towards depicting themes that awaken one's social conscience. The poor and the weak come into his iconography without doing much more than making one feel ashamed, the compassionate way they are represented seems to be simply the result of observation, not done to incite action. Lasker has reverted to earlier styles for inspiration but he has evolved a vital style that has its own kind of freshness.

HARTIGAN AT THE TIBOR DE NAGY GALLERY

Grace Hartigan's exhibition at the Tibor de Nagy Gallery showed she was continuing her near-abstract, large-scale style of painting. Miss Hartigan's compositions are big, colourful, abbreviated observations of the world around her. Her roughly textured, flat compositions exude vitality and communicate the spirit or essence of a situation. For her, the report is on an overall basis; her world is not peopled with individuals but is a blur of colour in patterns that suggest what she desires to express. Her street scenes are brilliantly coloured statements that appear to be aerial views, the results of observations made by peering down from a studio window in a tenement to the



Fig. II. ARCHIPENKO. Female Torso. Alabaster, 18½ ins. high. Joseph H. Hirshhorn Collection.

teeming pushcart world below. The colours are used expressionistically for their impact rather than because they were observed, but the total affect is real and convincing. A few years ago Miss Hartigan made a statement about her painting that would hold today, "... Gide said artists should want only one thing and want it constantly. I want an art that is not 'abstract' and not 'realistic'—I cannot describe the look of this art, but I think I will know it when I see it. I no longer invite the spectator to walk into my canvases. I want a surface that resists like a wall, not opens, like a gate. I have found my 'subject' it concerns that which is vulgar and vital in modern American life... I want to distill it until I have the essence, then the rawness must be resolved into form and unity...".

Miss Hartigan's success in achieving her goals is outstanding. The canvases appear closely related to her more abstract colleagues active in New York, but the essence of the subject matter has been retained and bolder aspects of the subjects are recognizable. Her approach is totally different from Joe Lasker's, and her desires seem to be much more "avant garde" but there is a compassion for the underdog that emerges in the



Fig. III. Detail of a pottery jug. From a child's tomb. Gordion, c. 700 B.C. Metropolitan Museum Loan Exhibition from Turkish Government.

work of both artists. Hartigan has achieved prominence on the New York scene as one of the more important artists of the advanced tendency.

PHRYGIAN ART AT THE METROPOLITAN MUSEUM

The fruits of eight years' excavations at Gordion, capital of the ancient near Eastern kingdom of Phrygia, were exhibited this summer at The Metropolitan Museum, on loan from the Ankara Museum under the auspices of the Turkish Government. The excavations are being conducted by the University of Pennsylvania under the direction of Dr. Rodney Young, and using photographs and plans of the sites along with a sampling of the art objects discovered, the exhibition provided a picture of a settlement that had been inhabited continuously for three millenia. The earliest finds date from the Early Bronze Age, some time before 2000 B.C. and the latest were the products of a culture that dominated the area until about the time of the birth of Christ. The range of style, then, is extensive, but one continuing factor is the mingling of influences from East and West. The plastic, symmetrical, representations without any suggestion of emotion usually associated with the West and the flat, curving figures distorted to impart an emotional impact so typically Eastern are skilfully combined by the craftsmen and artists of Phrygia. Archaic and Classical Greek art left an obvious mark on Phrygia, but Near Eastern contemporaries were also important sources of designs and inspiration.

The Phrygian Kingdom emerged as the successor to the Hittite Empire towards the end of the twelfth century and was at its peak in the eighth century, at the time Assyria was most important. One of their rulers during this period was Midas, the inspiration for the legendary Midas, who had the golden touch. He was a rival of the Assyrian King Sargon II and is mentioned in Assyrian texts. This kingdom fell under attacks from Cimmerian bandits at the beginning of the seventh century and was dominated by foreign powers from then on. In the 4th century B.C., Alexander The Great cut the Gordian knot in Gordion, a deed that enabled him to conquer the world. The level of culture in the kingdom was surprisingly high, according to the findings at the excavations. The capital was surrounded by a thick fortified wall, and the parts still standing reveal the work of very able masons. Evidence of two houses in the area excavated so far indicates relatively advanced designs from an engineering point of view; a truss roof is used, for example. The houses had gable roofs decorated with finials and lion-heads. The use of mosaic began quite early in Phrygia, and is seen on the floors of one of the houses. Wealthy Phrygians were buried in wooden structures set into pits, covered with layers of stones, and heaped over with mounds of earth and clay. The few unearthed so far have yielded important finds in furniture, bronze objects and jewelry, pottery, and glass, many of them revealing fine craftsmanship and a distinctive style.

The town of Gordion was completely rebuilt under the Persians in the 4th century B.C. Among the finds of the Persian era most surprising is the molded bowl with gold leaf decoration between two layers of glass, a type that is generally attributed to the early Christian period. The bowl is typically Hellenistic in design and comes from a stratum that proves the early date.

FINE WORKS ON THE MARKET



A George I Wine Fountain by Thomas Farrer, London, 1720. Height, 28 inches.

WINE fountains are among the largest pieces of silver made in the XVIIIth century. They can never have been common, and very few have survived (there were two listed in the 1721 inventory of the Royal Plate), since the large amount of silver they contained led to most of them being sent to the melting pot to be re-made into smaller and more useful pieces.

The decoration of this piece with applied strapwork on a matted ground is a fine example of the adoption by an English silversmith of the style introduced by Huguenot craftsmen like Paul de Lamerie and others.

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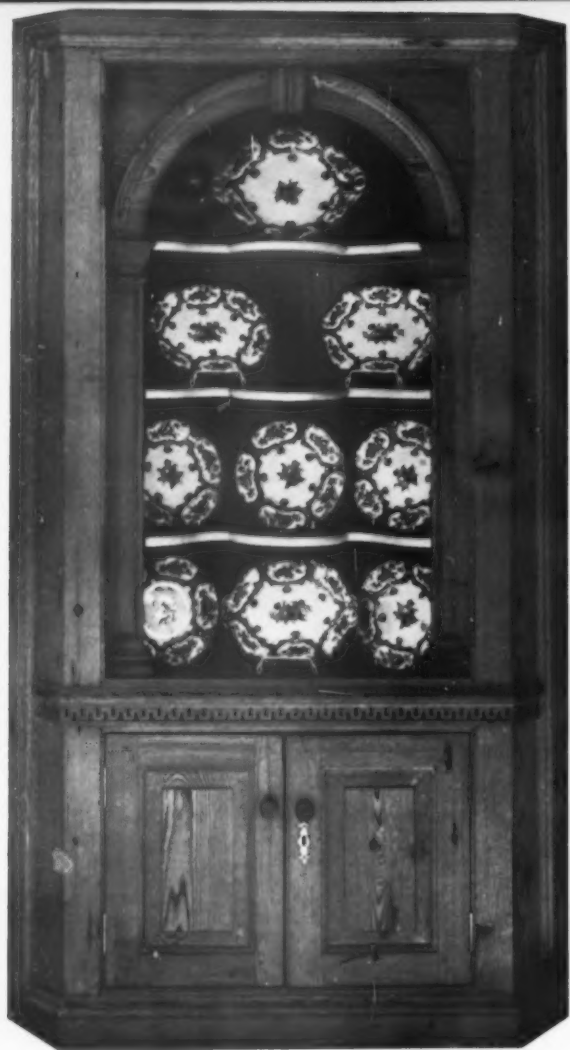


THOMAS GAINSBOROUGH. Portrait of Matthew Hale, Esq. 78 x 61 ins.

THE sitter, Matthew Hale, was a direct descendant of the Lord Chancellor Hale in the reign of Charles II, and it was he who built the house at Alderley in Gloucestershire where he is shown in this portrait, painted about 1760. It is a fine and characteristic example of Gainsborough's portraiture in the period soon after he left Suffolk for Bath (1759), no doubt in order to find more sitters, and a certain fashionable richness has replaced the ingenuous quality of his early work.

The painting is in its original carved frame. The coat, waistcoat, and breeches are blue with gold buttons ; a red tapestry hangs on the wall behind, and the carpet is green and yellow.

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SHAKESPEARE AND THE ARTIST

By M. ST. CLARE BYRNE

Shakespeare and the Artist. By W. Moelwyn Merchant. Oxford University Press. 1959.

5 gns. net.

THOSE whose acquaintance with Shakespearian 'illustration' has been hitherto confined to the Boydell Gallery and the more sentimental products of last century are due for a surprise when they tackle this fascinating and comprehensive study of the subject. So, too, are those whose interest has been limited to discovering from paintings, prints, descriptions and the work of stage designers "what it looked like in the theatre"—as mine was, twelve years ago, when I first met Mr. Merchant and realised that the theatrical fact was but one aspect of a much wider study, with exciting critical, aesthetic and social implications of which I had then only the vaguest notions. To be possessed by one's subject is the happiest fate that can befall a writer, and Mr. Merchant has undoubtedly been the predestined and willing victim of this long and absorbing quest for understanding of the full significance of 'the illustration of Shakespeare'. The "visual expectations" which manifest themselves, on the one hand, in stage décor and costuming, and on the other in the artist's easel-paintings, at once condition and are conditioned by the "visual insights" of the age to which they belong. Both, therefore, will reveal the range and the limitations of perception in any particular period, and it is a complex, many-faceted problem with which the investigator confronts himself. He must give a factual and critical history of Shakespearian presentation in the theatre; similarly, he must enquire whether painting and illustration have made a continuous, critical-interpretative approach to Shakespeare; and aesthetically, he must ask, what is the peculiar value of the painter's interpretation, can it give us something which the theatre cannot give and which will justify us in regarding it as a neglected branch of Shakespearian criticism? Only by following up all these lines shall we understand the true nature and function of décor in the Shakespearian theatre, evaluate its past, give direction to future experiments, and discover whether the major artist has a real place in that theatre which, for various reasons, he has not taken. Such, briefly, is the nature and scope of Mr. Merchant's enquiry—an immense undertaking but immensely worth-while, as whatever disagreement any specific argument may provoke his book will fertilize thought and stimulate better-informed discussion wherever the subject is canvassed, and it comes at a moment when theatre practice and critical opinion, professional and academic, are all ripe for its challenge.

Mr. Merchant does not tell us what first committed him to his subject; but if the spell was laid upon him by the John Runciman picture reproduced here, none of his examples could better demonstrate how a painter, working not as a designer, but in his own medium, can be as profound and inspired an interpreter of Shakespeare as any actor or critic. A remarkable composition in its own right, it shows a sensitivity to verbal suggestion and poetic imagery not found elsewhere until Blake and Fuseli, and for which we have to wait in literary criticism until the present century, save for a few exceptional instances. What the twenty-three-year-old artist has painted, taking his cue not from the stage or any visual illustrative tradition but straight from the original text, is the 'mortal storm' to which Lear's heart and mind are exposed, defence-

less, until, stripped of the illusions of power, justice and the natural piety of human relationships, his whole world disintegrates, and he stands on the verge of the original chaos, recognising himself as "no more but such a poor, bare, forked animal" as the naked, drowning, "unaccommodated man", washed ashore at his feet as the land's end crumbles before the onslaught of the storm of the elements and of the waters out of which life first crawled forth.

If we ignore Rowe's stage-direction, "A Heath", which has dominated our visual imaginings of the storm scenes since 1709, and turn to the folio and the quartos which simply specify a storm, we can see clearly the line of verbal suggestion which the painter has followed. As the scene opens we are told that Lear, "contending with the fretful elements", bids

the wind blow the earth into the sea,
Or swell the curled waters 'bove the main,
That things might change or cease.

On his own entry he apostrophizes the storm:

Blow winds, and crack your cheeks. Rage! Blow!
You cataracts and hurricanoes, spout
Till you have drenched our steeples, drowned the cocks!

and calls on the "all-shaking thunder" to

Strike flat the thick rotundity 'o th' world,
Crack nature's moulds, all germens spill at once,
That makes ingrateful man.

Later he invokes "the roaring sea" as an image of the worst of terrors, and the sea-suggestion echoes in Edgar's "Fathom and a half, fathom and a half!" and in the Fool's attempt to stop him from pulling off his clothes—" 'tis a naughty night to swim in". In this "response to the deeper levels of the verse".

Mr. Merchant considers, the painter isolates the imagery which most effectively depicts Lear's mental chaos and reveals "the visual quality of a single dramatic moment"; but I think one might go even further and say that the painting is a tremendous image of the impact of the whole play—perhaps even more communicative and impressive than that other tremendous image in which the twenty-three year old Keats, on sitting down to read *King Lear* once again, bends up his faculties to "burn through" the fierce dispute

Betwixt damnation and impassion'd clay.

As interpretation it touches the highest level, and it raises the question—which perhaps Mr. Merchant can answer?—Did Hazlitt ever see this painting before he wrote the following passage in his commentary on the play?

The mind of Lear, staggering between the weight of attachment and the hurried movements of passion, is like a tall ship driven about by the winds, buffeted by the furious waves, but that still rides above the storm, having its anchor fixed in the bottom of the sea; or it is like the sharp rock circled by the eddying whirlpool that foams and beats against it, or like the solid promontory pushed from its basis by the force of an earthquake.

Was this inspired by unconscious memory? Or is it literary confirmation of the natural affinity in the mode of perception common to poet and painter, that a critic with unusual painterly insight and knowledge should seize from the text the same 'line' of vitally suggestive imagery to express the drama-



King Lear in the Storm, John Runciman, 1767.
National Gallery of Scotland—Edinburgh.

THE LIBRARY SHELF

tist's vision, when faced with a play which he 'wished he could pass over', as all he could say fell so far short of the subject and of what he conceived of it, that "to attempt to give a description of the play itself or of its effect upon the mind is mere impertinence"?

Space forbids further discussion of this fascinating picture and its implications, but I should note briefly that, for several reasons, I disagree with Mr. Merchant's identification of the characters. From left to right he reads: the Fool, Edgar, Lear, Kent, the Gentleman. I read: the Fool, Gloster, Lear, Kent, Edgar—the five individuals who all appear together in Act III Sc. iv. The Gentleman was packed off to Dover in III, i, before Lear enters, and never appears again; and the beard on the second figure is not an overnight stubble growth for Edgar's 'mad Tom' disguise—it is the venerable beard that is to be so viciously 'plucked' by Regan. Similarly, in the 1709 Rowe frontispiece to *Lear*, I should identify the two men who are trying to make the King enter the hovel as Kent and Gloster, not Kent and the Fool. (This illustration is Pl. 10 (b), but is wrongly captioned as the 1714 frontispiece, which will be found at Pl. 71 (a): two other corrections noted are—p. xxi, 'E. W. Gordon' should be E. W. Godwin; and the O'Connor 1879 *Hamlet* design, 'the opening Platform scene (Pl. 49a)' (p. 127) is, in fact, the setting for Ophelia's burial.)

The book has been magnificently produced by the Oxford University Press. The handsome page and fine printing are a delight to the eye. The 250 illustrations in half-tone and line are admirably reproduced, with the solitary exception of Plate 12(b); and every detail of the book's design, from the generous lay out of the prelims, to the captioning and indexing, witnesses to the care devoted to presenting in fitting style an original study that is of artistic as well as critical and historical importance. Only the briefest indication of the ground it covers can be given here. The survey of theatre décor takes us from the Elizabethan stage to the present day: painting starts with Hogarth, Hayman in "his dual role of scene-painter and book-illustrator", and the frontispieces of Rowe's 1709 edition of the *Works*, with Zoffany and de Loutherbourg as "the significant artists of the Garrick circle".

A chapter on the Boydell venture includes eight Romney sketches from his notebooks in the Folger Library, and is supplemented by an Appendix by Dr. T. S. R. Boase locating all the known Boydell Gallery originals. The chapter on "The Romantics" is largely devoted to Fuseli and Blake and includes the theatrical work of Capon and Planché: the Grieves, Telbin and other artists who worked for Charles Kean at the Princess's in the eighteen-fifties are treated as a team "the like of which has never before or since been employed by a theatrical manager or producer of Shakespeare"; and it is interesting, in the chapter taking us from Charles Kean to Granville-Barker, to find attention and illustrations devoted to E. W. Godwin as well as his more famous son, Gordon Craig. Among new material illustrating theatrical settings may be noted a *Richard II* trial scene diagram from a 1728 Folger prompt-book, a page from Irving's 1877 *Hamlet* (Harvard), and sketches from William Creswick's *Winter's Tale*, *Lear* and *Julius Caesar* prompt-books in the Memorial Theatre Library at Stratford. In Part 2 four chapters provide detailed critical studies of two pictures and two productions, and in a thoughtful and well-argued "Essay in Visual Interpretation", based on the best modern critical studies of *Measure for Measure*, Mr. Merchant works out with the aid of four beautiful and impressive drawings by John Piper a scheme for a production and its décor to give unity and "a dominant visual tone", and faithfully translate into terms of form, colour and movement the author's intention and the play's poetic texture. Finally, having marshalled his evidence for the artist as interpreter-critic, he concludes with a plea for designers to be given, by greater continuity of tenure, "the opportunity to formulate and work out their attitudes to the classical repertoire in active association with a company whose abilities they have been able to trust, under a director whose attitudes they have learned to understand". Now that "all styles are possible" in scenic design, we cannot afford "merely decorative decisions". Décor must be taken more seriously, both by the theatre and by academic critics, "for the sake of a fuller realization of the dramatic text itself".

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FORTHCOMING SALES



Fig. I. Elizabeth I Silvergilt Ostrich Egg Cup and Cover, 1584. 14½ ins. high.
Christie's Sale. 7th October.

CHRISTIE'S

The Season will open as is customary with a sale of important jewels on **September 30th**.

The two following days will see the dispersal of furniture and works of art from Marlborough House. Her Majesty The Queen having graciously placed the Palace of Marlborough House at the disposal of the United Kingdom Government as a centre for Commonwealth Meetings has instructed Messrs. Christie, Manson & Woods Limited, to offer for auction the residue of the furniture, the property of Her Late Majesty Queen Mary. Certain items were inherited from King Edward VII and Queen Alexandra who lived at Marlborough House for many years as Prince and Princess of Wales.

The furniture, which ranges from Regency to late Victorian, is as might be expected of a uniformly high quality. A number of pieces bear the Royal Inventory marks from the Prince Regent to His Late Majesty King George V. Included are a fine Regency mahogany Secrétaire-Bookcase, of architectural form, 60 in. wide, illustrated by Oliver Brackett in "English Furniture Illustrated"; a pair of black lacquer cabinets of Louis XVI design in the style of Adam Weisweiler, one stamped Henry Dasson; a Louis XV giltwood chaise-longue, stamped L. Cresson; a Sheraton mahogany gentleman's winged ward-robe; a Regency commode in the Boulle style, attributed to Louis Constantin le Gaigneur; a set of seven late XVIIIth century giltwood open armchairs; a series of mirrors, bronzes and objets d'art also feature in the sale which will take place at King Street on **October 1st and 2nd**.

The following week there will be a sale on the premises at Sutton Place near Guildford, by order of His Grace The Duke of Sutherland. Monday and Tuesday the **5th and 6th** will comprise works of art and household effects. The important books have been removed to London and will be offered later in the month.

There will be sales of pictures on the **9th and 16th**, the former of modern and the latter of old paintings.

The first silver sale of the Autumn Season on **October 7th** is of particular interest comprising family plate sold by order of the Right Hon. The Earl of Ducie. Of outstanding importance is a superb

Elizabeth I ostrich egg cup and cover with silvergilt mounts bearing the London marks of 1584 and maker's mark of a heart over two clubs in saltire which also appears on a standing cup at St. Magnus Church, London Bridge. The silver portions of the cup are finely engraved with fruit and foliage and coats-of-arms showing that it was made for William Rice of Bockmer, Bucks and his wife Barbara Fuller. Of considerable rarity also is a George I octagonal spice-box by Paul De Lamerie, 1721, the lid of which is engraved with an unusual border of amorini supporting baskets of flowers. A piece of unusual charm and appeal is a silvergilt statuette of a milk-maid made by Frederick Kandler in 1777 and engraved with the name 'Nanny' on the plinth. There would seem little doubt that this is a portrait of the family milkmaid of the day.



Fig. II. One of a pair of black lacquer cabinets in the style of Weisweiler. Stamped Henry Dasson, c. 1850.
Christie's Sale. 2nd October.

THE INFLUENCE OF ENGLISH DESIGN ON AMERICAN FURNITURE

(Continued from page 50)

of certain aspects of American collecting and preservation that are possibly not apparent in England. America with its present population of 180 million polyglot people has come a long way from the year 1750 when Benjamin Franklin was able to say that he estimated there were now one million English souls in the colonies, but 80,000 of them born overseas!

Reconstruction of the XVIIIth century capitol of Virginia at Williamsburg by the Rockefellers, the Henry Francis du Pont Museum at Wilmington, Delaware, the American "Wings" of various museums and the numerous historic houses are all in their way efforts to preserve the tangible evidences of a rapidly vanishing colonial past in a country whose limitless resources have always made it more expedient to sweep away the old and begin anew. All movements for the preservation of old buildings and furnishings may be approached from the obvious ones of aesthetic appreciation of good design and superior craftsmanship by the collector and the connoisseur, but perhaps their most important function is to serve as a background for teaching American colonial history to the millions whose heritage did not include Magna Carta or the Bill of Rights. One hopes that, imaginatively used, these buildings, rooms and furniture may suggest, as outward and visible signs, something of the inward invisible grace that the original colonists brought with them across the sea.

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(Continued on page 72)

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